



JUNE '16  
COVER A

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# ASSASSIN'S CREED



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COMICS



# ASSASSIN'S CREED®



## SETTING SUN

Events in Peru have taken a very dark turn as Quila and Pardo have finally been caught, and are moments away from witnessing the destruction of all Quila's holds dear... Unless, somehow, she can work with Pardo and they can warn the Emperor of the forces plotting against him.

Teamwork is a lesson Charlotte is also struggling to learn. Taking orders doesn't come naturally to her, but striking out on her own could cost lives...

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UNTIL WE  
GET THE SIGNAL  
DOWN BELOW FOR  
US TO GO, YOU  
TWO DO NOT  
MOVE OR....

...OR ELSE  
I WILL GUT  
YOU.

WHEN I RUN  
A TRAIL, THE FINAL  
PART IS ALWAYS  
THE HARDEST.

I'M TIRED,  
HUNGRY AND  
DESPERATE  
TO FINISH.



MAY I ASK A  
QUIET QUESTION,  
THEN? ACTUALLY  
TWO?

BUT IT'S ALSO THE  
MOST EXHILARATING...



FIRSTLY, HOW  
CAN YOU TREAT  
SOMEONE AS LOVELY  
AS QUILA HERE SO  
CRUELLY?

...I LOVE  
WHEN I CAN  
SEE THE FINISH  
AND KNOW  
I'LL BE THERE  
SOON.



AND  
SECONDLY...

BUT IN THIS  
RACE, I CAN  
SEE THE FINISH...  
BUT CAN'T GET  
THERE.

I'M SO  
CLOSE. SO  
CLOSE TO...

# Peru, 1536. The Inca Empire.

...CUZCO, CAPITAL  
OF THE INCA.

THE CITY I RAN FROM.  
I NEVER THOUGHT  
I WOULD RETURN.

IT USED TO BE BEAUTIFUL,  
BEFORE THE SPANISH ATTACKED.  
BEFORE WE HAD TO DEFEND  
OURSELVES. BEFORE... THIS.

THE EMPEROR IS SO CLOSE  
TO TAKING IT BACK, TO RIDDING  
OUR LAND OF THESE BASTARD  
CONQUISTADORS FOREVER.

I NEED TO FIND A WAY TO  
ESCAPE. IF THE SPANISH AND  
THEIR MYSTERIOUS ALLIES KILL HIM,  
THIS WHOLE SIEGE WILL FAIL.

WE WILL  
NEVER  
BE FREE.

HAVE YOU  
EVEN USED  
THAT KNIFE  
BEFORE?







...HE'S GOADED  
DIEGO INTO  
GIVING AWAY  
OUR POSITION.



WE'VE BEEN  
SPOTTED!

COME,  
QUILA. TIME  
TO TAKE OUR  
LEAVE.



THE QUIPU!



PARDO AND  
THE GIRL ARE  
FREE!



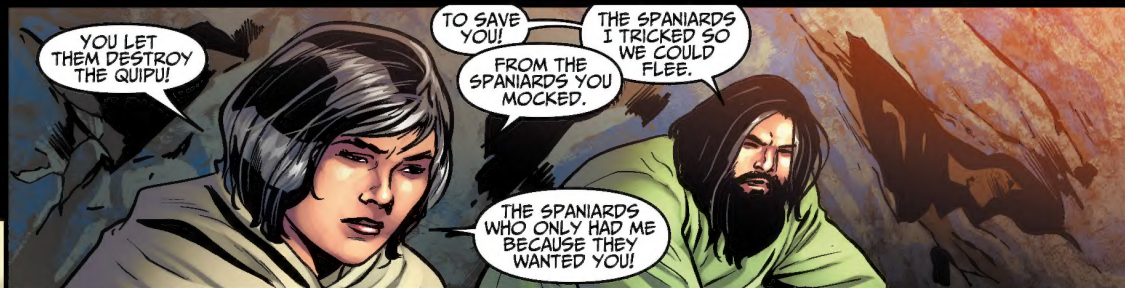
NO!



GIRL! MOVE!  
DO WHAT YOU  
DO BEST!

RUN!





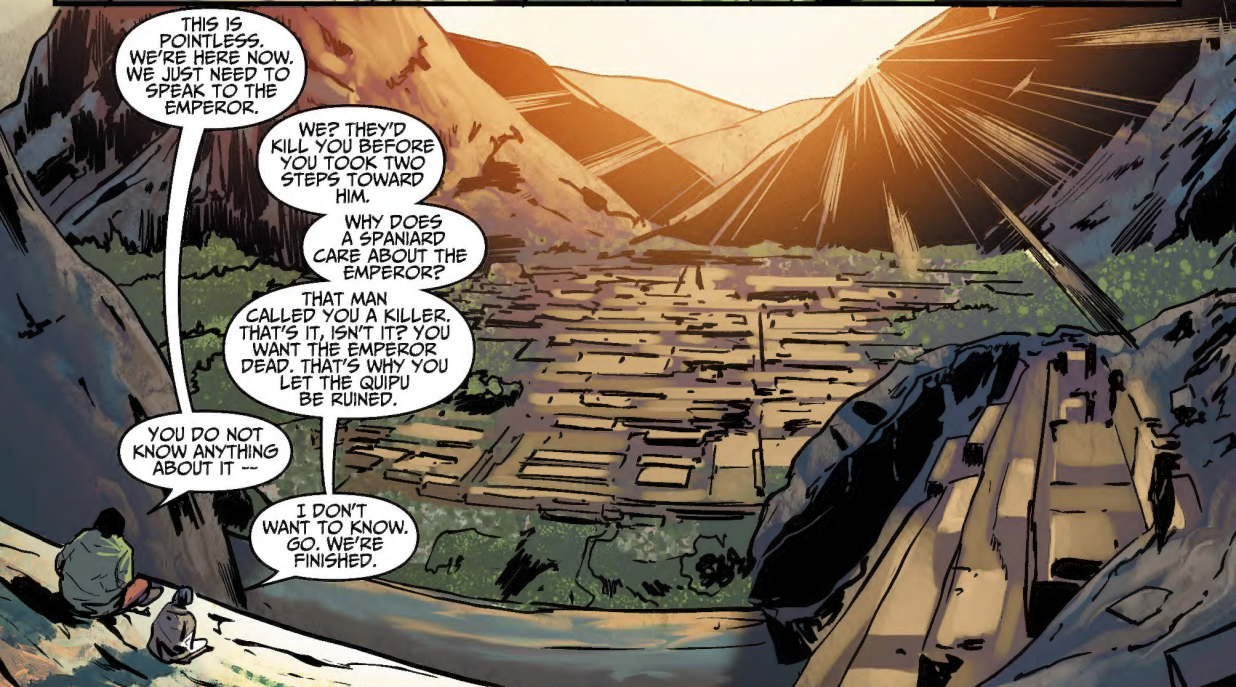
YOU LET THEM DESTROY THE QUIPU!

TO SAVE YOU!

THE SPANIARDS I TRICKED SO WE COULD FLEE.

FROM THE SPANIARDS YOU MOCKED.

THE SPANIARDS WHO ONLY HAD ME BECAUSE THEY WANTED YOU!



THIS IS POINTLESS. WE'RE HERE NOW. WE JUST NEED TO SPEAK TO THE EMPEROR.

WE? THEY'D KILL YOU BEFORE YOU TOOK TWO STEPS TOWARD HIM.

WHY DOES A SPANIARD CARE ABOUT THE EMPEROR?

THAT MAN CALLED YOU A KILLER. THAT'S IT, ISN'T IT? YOU WANT THE EMPEROR DEAD. THAT'S WHY YOU LET THE QUIPU BE RUINED.

YOU DO NOT KNOW ANYTHING ABOUT IT --

I DON'T WANT TO KNOW. GO. WE'RE FINISHED.



I'M JUST TRYING TO MAKE THINGS --

MAKE THINGS WHAT?



I NEED A DRINK.

IT'S WHAT YOU'RE BEST AT.

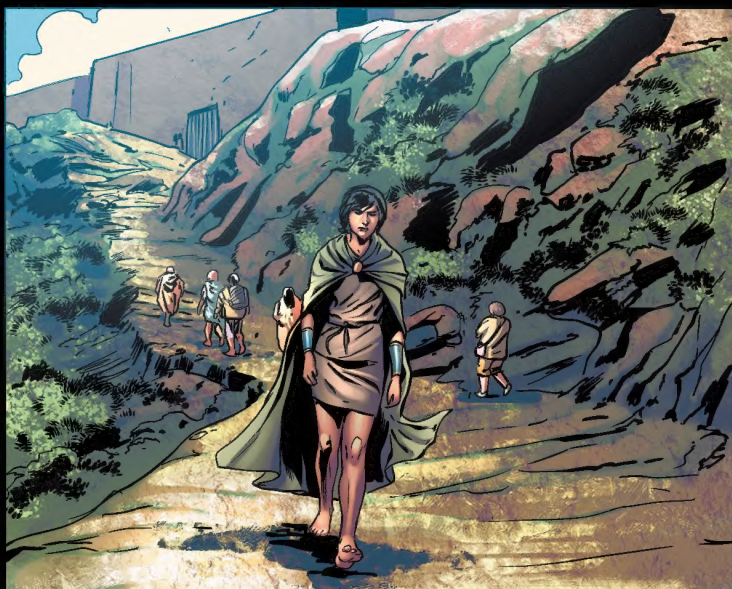
GRACIAS.

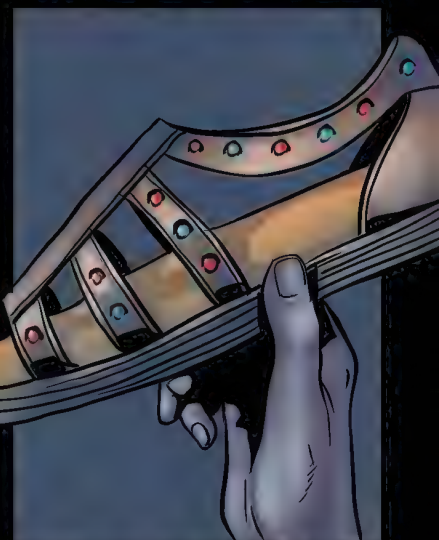


WHAT?

THE SPANISH WORD FOR "THANK YOU". WHAT SOMEONE WOULD SAY AFTER THEIR LIFE HAD BEEN SAVED.







CREEEEEEK

WHAT  
ARE YOU  
DOING  
HERE?

HAS  
IT BEEN SO  
LONG, AYAR?  
YOU NO LONGER  
RECOGNIZE THE  
WOMAN...



...WHO WAS  
ONCE YOUR  
WIFE?

QUILA?  
I DID NOT  
EXPECT TO  
SEE YOU  
AGAIN.



I NEVER  
EXPECTED  
TO BE BACK  
HERE.

OUR...  
YOUR HOME...  
IT HAS NOT  
CHANGED.

I...  
HAVE NOT HAD  
TIME...

OF COURSE,  
YOU AND YOUR  
FATHER MUST BE  
BUSY. WAR CREATES  
SADNESS, BUT ALSO  
OPPORTUNITY.

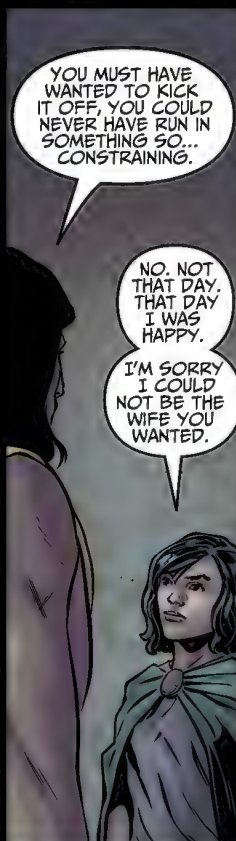
I MAKE  
NO APOLOGIES  
FOR MY FATHER'S  
SKILL AT TRADE,  
NOR OUR WEALTH.  
I REMEMBER YOU  
ENJOYED THE  
FRUITS OF OUR  
WORK.

I SEE YOU  
STILL DO.



I WAS  
SURPRISED  
TO SEE YOU  
KEPT THE  
SHOES.

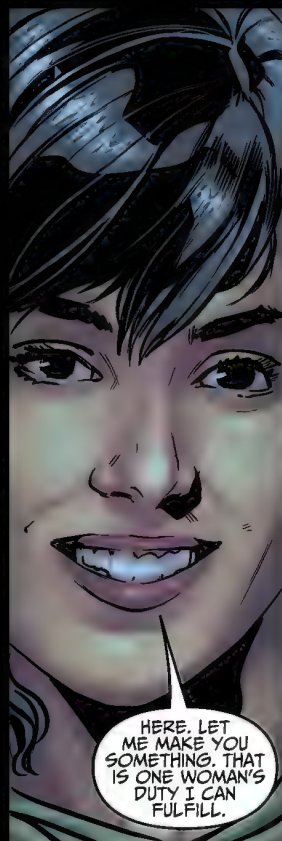
I REMEMBER  
THE DAY OF  
OUR MARRIAGE.  
I REMEMBER YOU  
SLIPPING THIS ON  
MY FOOT.



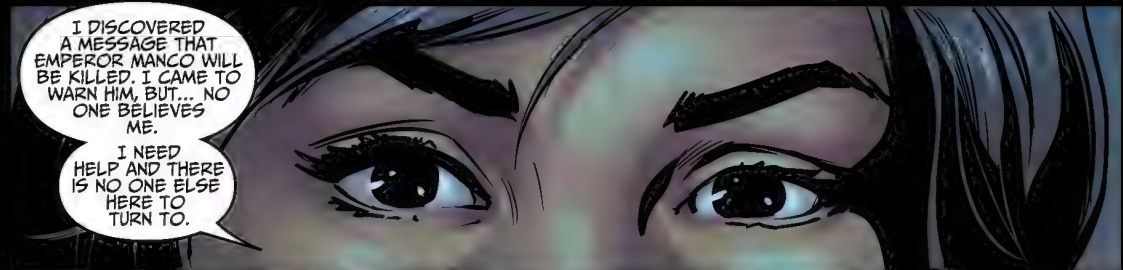
YOU MUST HAVE  
WANTED TO KICK  
IT OFF, YOU COULD  
NEVER HAVE RUN IN  
SOMETHING SO...  
CONSTRAINING.

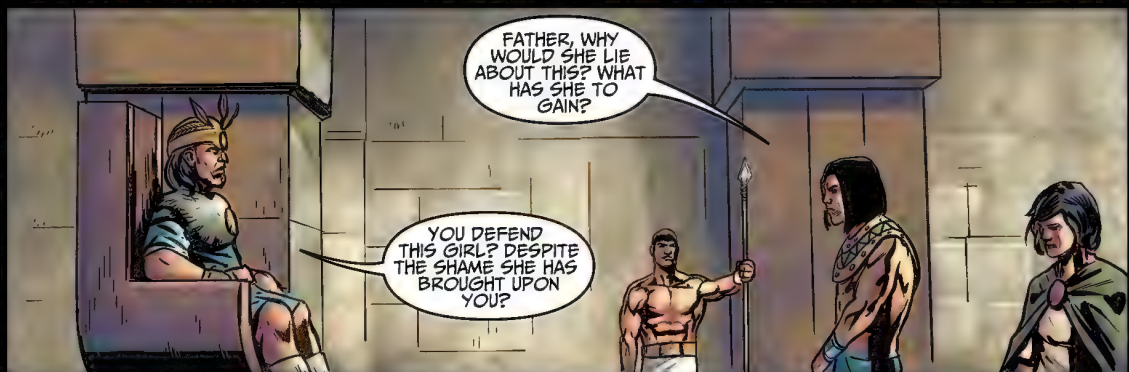
NO. NOT  
THAT DAY.  
THAT DAY  
I WAS  
HAPPY.

I'M SORRY  
I COULD  
NOT BE THE  
WIFE YOU  
WANTED.



HERE, LET  
ME MAKE YOU  
SOMETHING. THAT  
IS ONE WOMAN'S  
DUTY I CAN  
FULFILL.

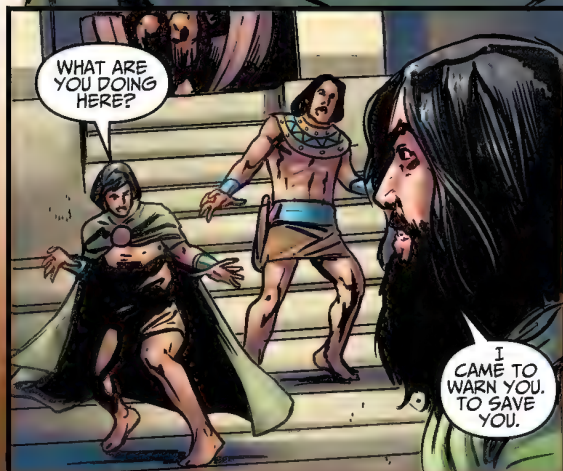






MY LADY,  
SHIC! YOU WERE  
A HARD ONE TO  
FOLLOW...

MY  
APOLOGIES  
FOR THE DOOR.  
IT WAS MOST SHIC!  
HANDSOME,  
IF A TRIFLE  
FLIMSY.



WHAT ARE  
YOU DOING  
HERE?

I  
CAME TO  
WARN YOU.  
TO SAVE  
YOU.



GET  
BEHIND ME,  
QUILA!

AYAR, DON'T.  
I KNOW  
HIM.



HE... HE...  
SAW THE QUIPU  
AS WELL! HE  
KNOWS THE  
TRUTH.

YOU CONSORT WITH  
A CONQUISTADOR?



NOT JUST ANY  
CONQUISTADOR...



...THE  
DEADLIEST  
OF THEM  
ALL.



GUARDS!  
TAKE THEM!

SHIC!



NOW DO YOU  
SEE, AYAR? I HAVE  
ALWAYS BEEN RIGHT  
ABOUT THIS GIRL.  
SHE IS NO INCA.

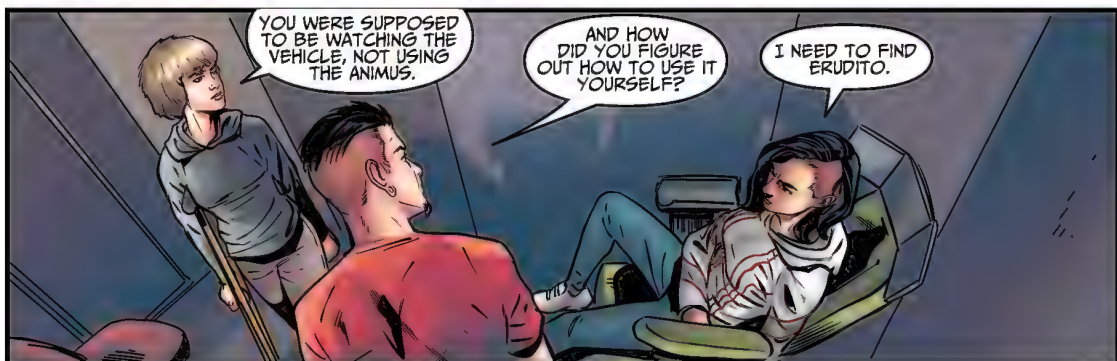
AS SHE WAS  
A TRAITOR TO YOUR  
MARRIAGE SO SHE IS TO  
THE EMPEROR. IN HIS NAME  
I SENTENCE HER  
TO DEATH.

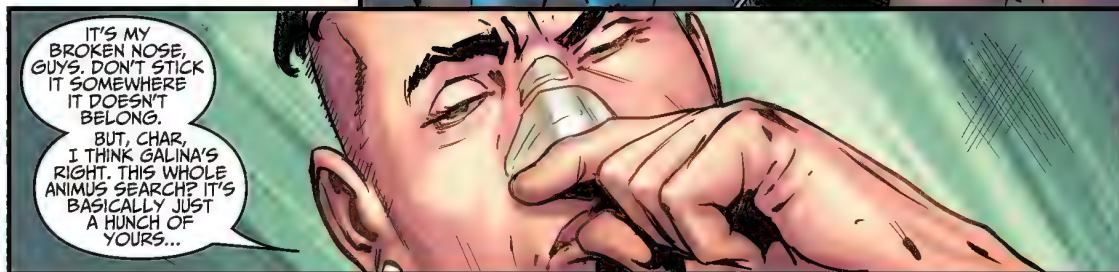
AYAR!

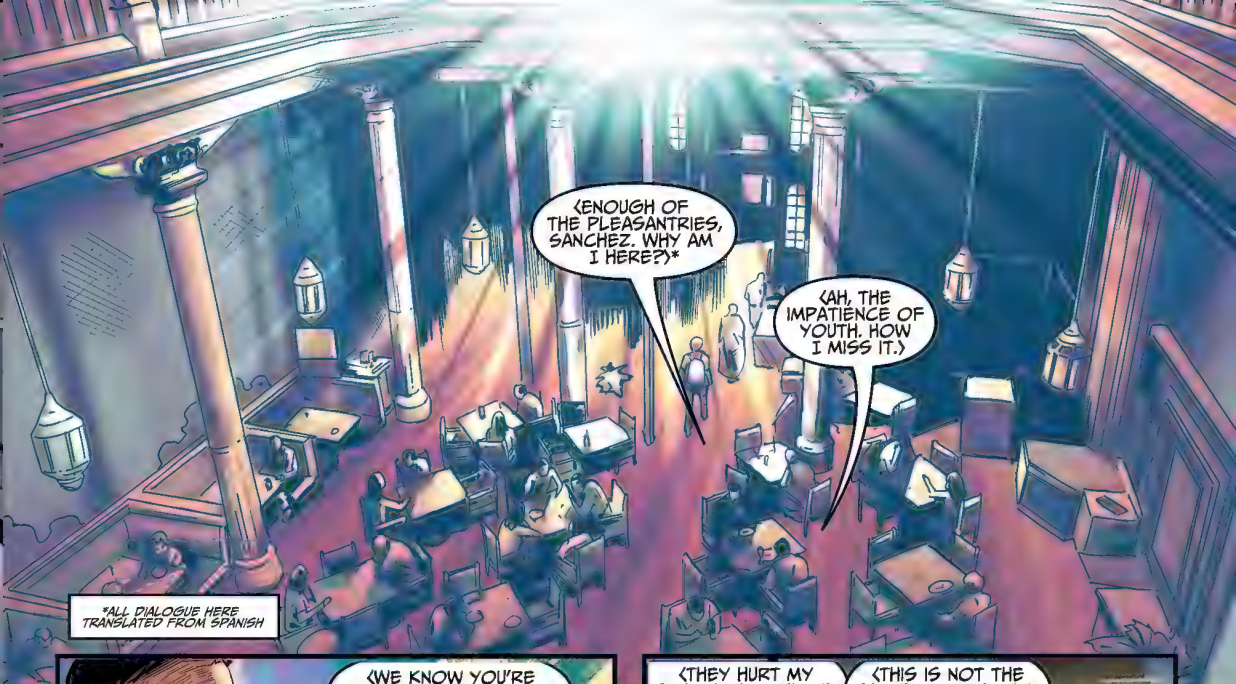


AYAR!

TAKE HER  
OUT, KODY.







«ENOUGH OF THE PLEASANTRIES, SANCHEZ. WHY AM I HERE?»

«AH, THE IMPATIENCE OF YOUTH. HOW I MISS IT.»

\*ALL DIALOGUE HERE TRANSLATED FROM SPANISH

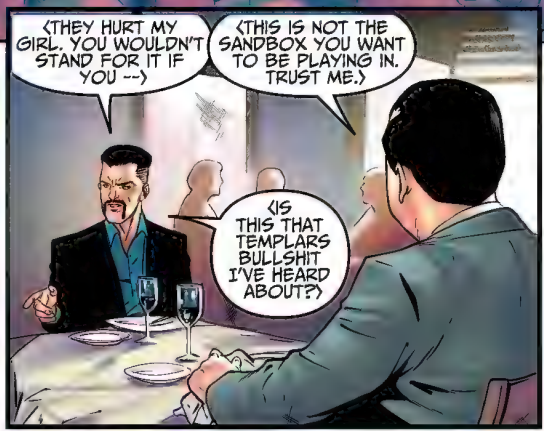


«WE KNOW YOU'RE FOLLOWING THE THREE AMERICANS, VIERA.»

«I DON'T KNOW WHAT YOU'RE --»

«STOP IT. STOP FOLLOWING THEM. THEY'RE OURS.»

«THE YOUNG WOMAN IS IMPORTANT AND WE WILL TAKE HER OURSELVES.»



«THEY HURT MY GIRL. YOU WOULDN'T STAND FOR IT IF YOU --»

«THIS IS NOT THE SANDBOX YOU WANT TO BE PLAYING IN. TRUST ME.»

«IS THAT TEMPLARS BULLSHIT I'VE HEARD ABOUT?»

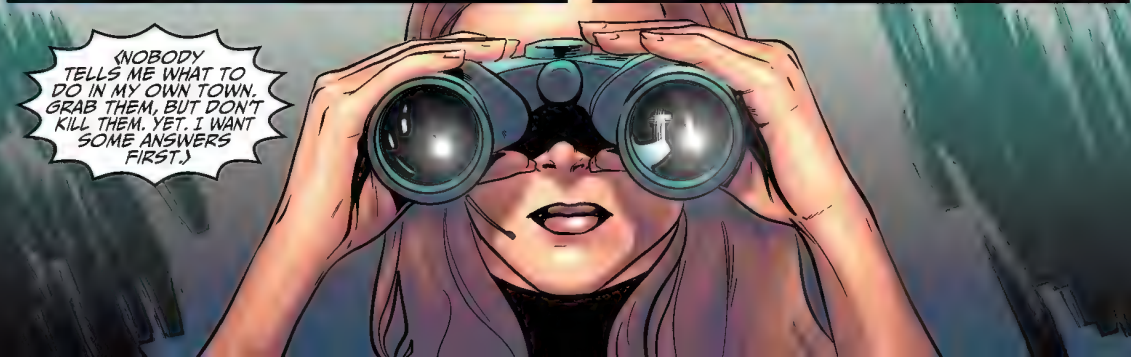


«DON'T CONCERN YOURSELF WITH THAT. WE'LL TAKE CARE OF YOU. NEXT TIME.»



«YEAH, MI AMORE, THE OLD MAN WANTS US TO STOP. THEY WANT THE THREE GRINGOS FOR THEMSELVES.»

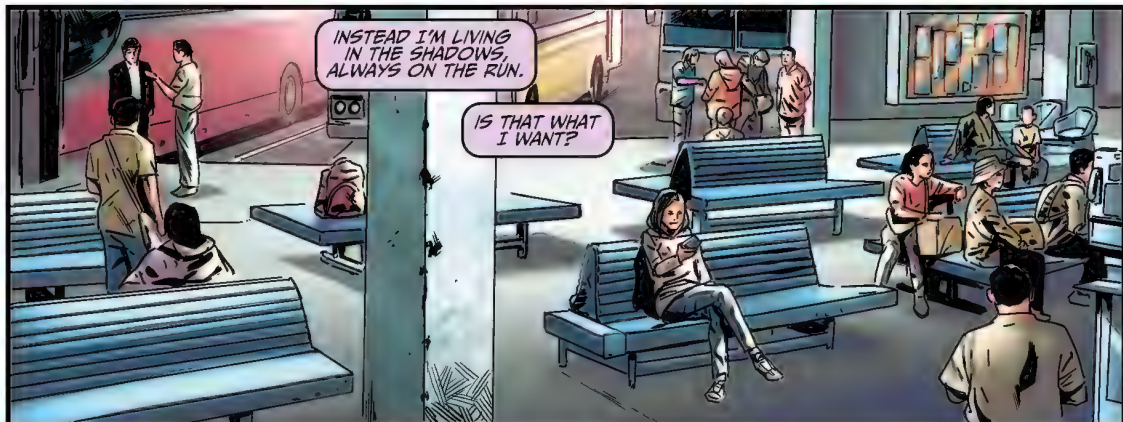
«I'VE GOT EYES ON THEIR RIDE. YOU WANT ME TO TELL THE BOYS TO PULL OUT?»



«NOBODY TELLS ME WHAT TO DO IN MY OWN TOWN. GRAB THEM, BUT DON'T KILL THEM. YET. I WANT SOME ANSWERS FIRST.»

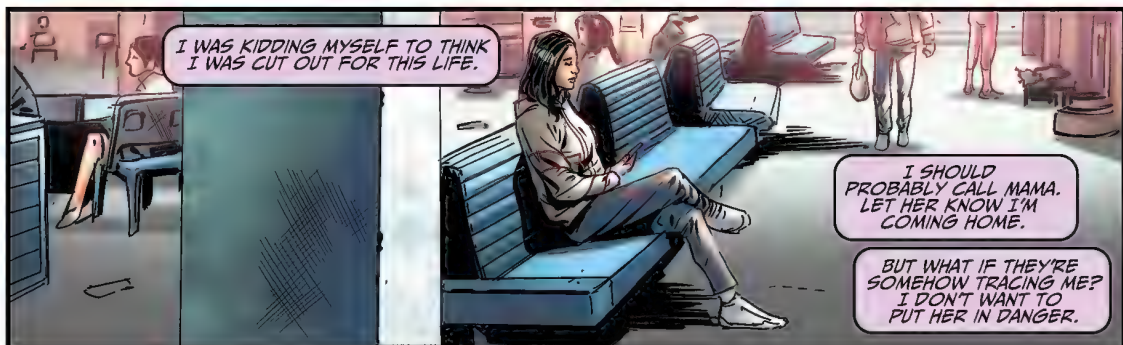


EXCITEMENT. STICKING UP  
FOR THE LITTLE MAN.  
STOPPING THE BAD GUYS.



INSTEAD I'M LIVING  
IN THE SHADOWS,  
ALWAYS ON THE RUN.

IS THAT WHAT  
I WANT?



I WAS KIDDING MYSELF TO THINK  
I WAS CUT OUT FOR THIS LIFE.

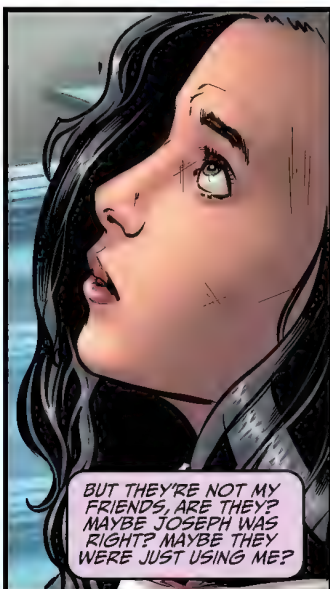
I SHOULD  
PROBABLY CALL MAMA.  
LET HER KNOW I'M  
COMING HOME.

BUT WHAT IF THEY'RE  
SOMEHOW TRACING ME?  
I DON'T WANT TO  
PUT HER IN DANGER.



GOD, I'M  
PARANOID.  
LIKE GALINA.

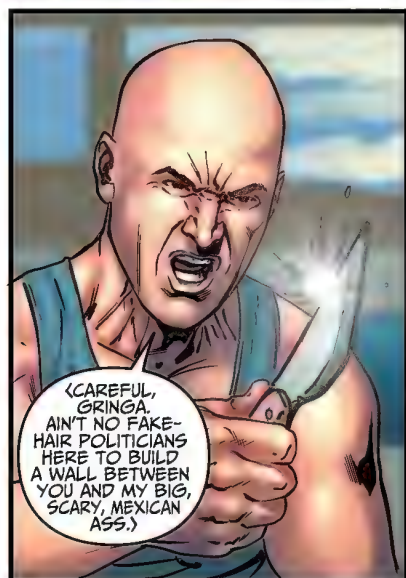
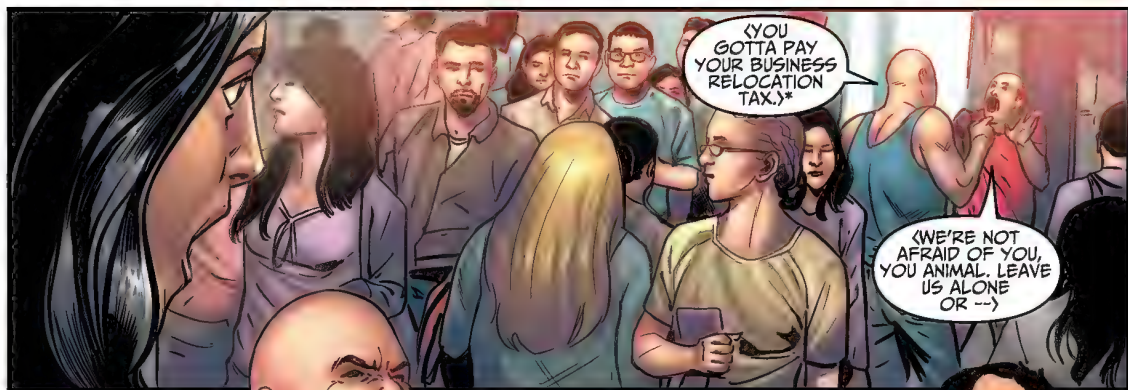
I DON'T  
EVEN TRUST  
MY FRIENDS.



BUT THEY'RE NOT MY  
FRIENDS, ARE THEY?  
MAYBE JOSEPH WAS  
RIGHT? MAYBE THEY  
WERE JUST USING ME?

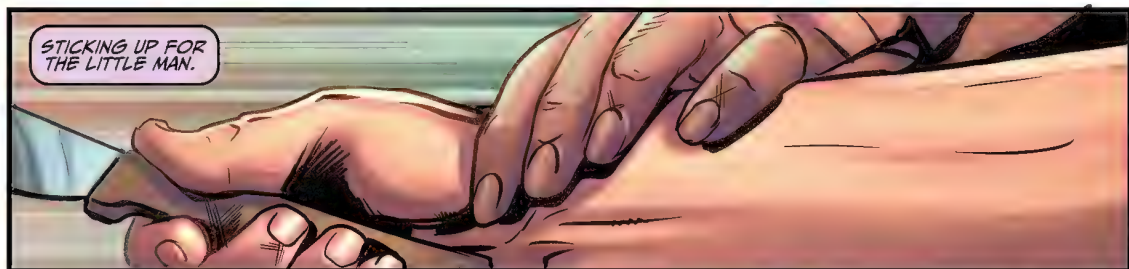


(THIS AIN'T  
YOUR CORNER,  
CHICO.)





EXCITEMENT.



STICKING UP FOR  
THE LITTLE MAN.



STOPPING  
THE BAD GUYS.



GRACIAS.

THIS  
FEELS  
NICE.



ALRIGHT, GOTTA  
SOMEHOW FIND  
THOSE CELLS FOR  
THE ANIMUS.

GALINA'S JUST  
GOING TO HAVE TO  
ACCEPT THAT IF  
I'M ON THE TEAM...

...I'M GOING TO  
DO THINGS THE WAY  
I THINK THEY NEED  
TO BE DONE.



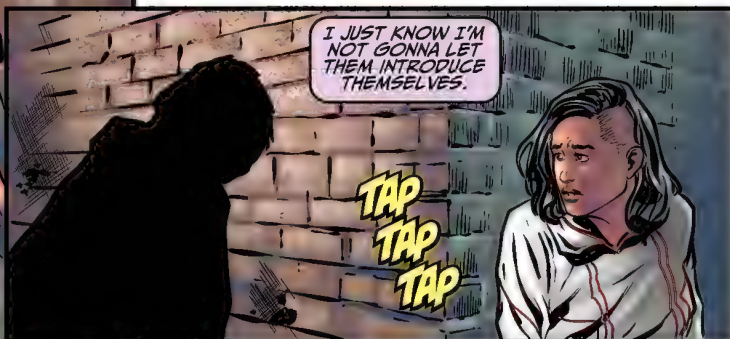
TAP  
TAP  
TAP

ALRIGHT, WHOEVER THAT  
IS HAS BEEN FOLLOWING ME  
FOR THREE BLOCKS NOW.



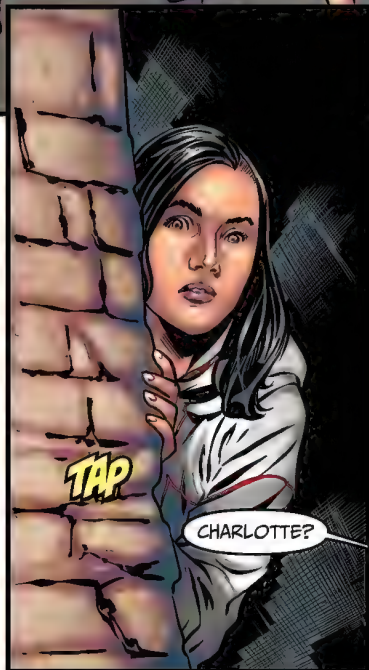
THEY'RE GOOD, TOO.  
I HAVEN'T BEEN ABLE  
TO GET A CLEAR LOOK.  
TEMPLARS, MAYBE?

GALINA WOULD  
PROBABLY SAY  
NOT TO ENGAGE.



I JUST KNOW I'M  
NOT GONNA LET  
THEM INTRODUCE  
THEMSELVES.

TAP  
TAP  
TAP



TAP

CHARLOTTE?



GALINA?

WHAT'S  
WRONG?

WHAT'S  
THAT?





IT'S  
KODY'S.

WHAT  
HAPPENED?

I WENT  
LOOKING FOR  
YOU. THEY GRABBED  
HIM WHEN I WAS  
GONE.

THE  
TEMPLARS?

MAYBE WORSE.  
A CARTEL. IF WE DON'T  
SHOW UP IN TWENTY MINUTES  
THEY SAY THIS IS ONLY  
THE FIRST PIECE  
THEY TAKE.

**TO BE CONTINUED...**

# ASSASSIN'S CREED

## SETTING SUN

PART 3 OF 5

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**ACKNOWLEDGEMENTS:** Aymar Azaizia, Anouk Bachman, Richard Farrese, Raphaël Lacoste, Caroline Lamache and Clémence Deleuze.

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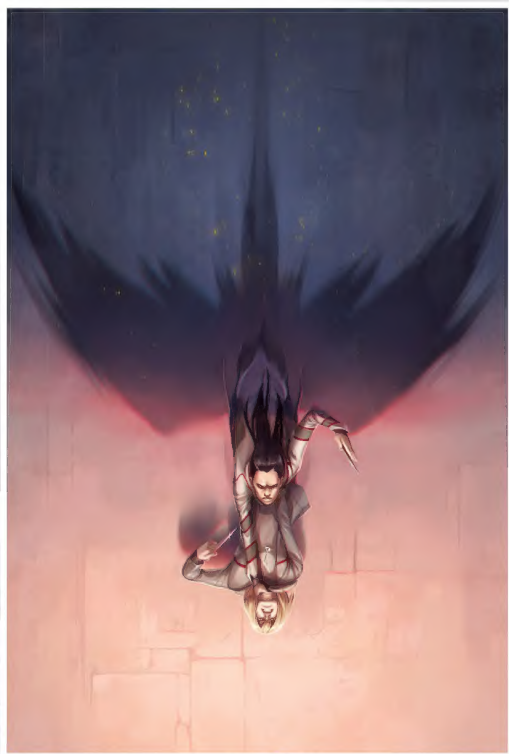
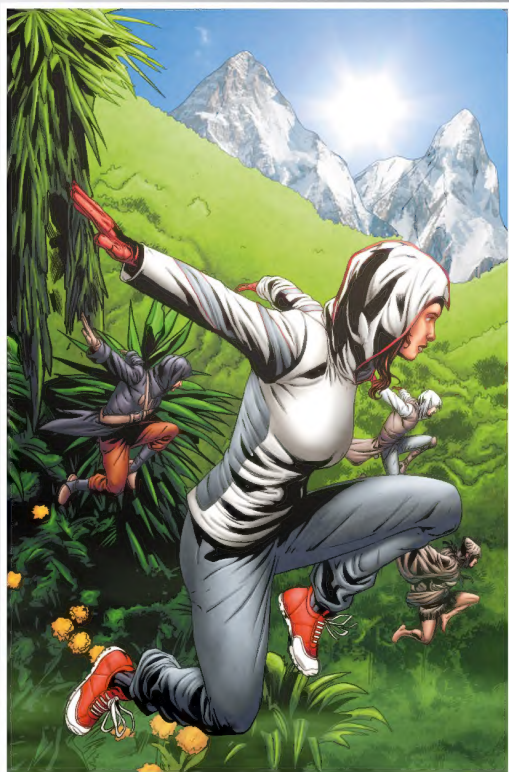


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# NEXT ON SALE JUNE ISSUE



## CODE RED FOR KODY!

With Kody being held hostage by the cartel, Charlotte and Galina are forced to put aside their differences and actually work together to get him back – hopefully, in one piece! Will Galina be able to trust Charlotte with this mission, or has too much damage already been done?

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# INCA EMPIRE



## THE INCA PERSPECTIVE ON CLASS, MARRIAGE, AND THE LIVES OF THE “CHOSEN WOMEN”...

Inca society was well-organized and complex, with a defined class system in place that allowed for little social mobility. The majority of the population was made up of the peasant classes, with a small, educated middle class, and a ruling aristocracy. Like most societies at the time, and indeed, now, it was patriarchal in its construct, though that did not mean that women were not crucial to the overall success of the Empire.

Girls were considered to have come of age at around 14 years old, and were normally married at the age of 16. For boys, they were required to swear an oath of loyalty to the Sapa-Inca, the Emperor, when they turned 15. They did not tend to marry until they were 20 years old. Polygamy was common, and encouraged, among the upper classes, but monogamy was the norm for the peasant class. Emperor Manco, however, only had the one wife and consort, Cura Ocllo, his sister and the mother of his child.

An Inca wedding was by no means a joyous affair. Marriages were generally arranged, and took the form of an economic transaction between two families, rather than a romantic union. The strict caste structure

meant that it was incredibly rare for an aristocrat to marry someone of lower birth, and vice versa. The actual wedding ceremony between an Inca man and woman took the form of a solemn exchange. Once the decision to marry had been reached, often with the involvement of multiple community elders, the man would visit the home of the young woman and place on her right foot a sandal – though some sources counter that the ceremony was completed only once the couple had exchanged the sandals they were both wearing. These differing accounts both still suggest that the Inca placed a great deal of significance on what appears, to modern minds, to be a willingness to walk in each other's footsteps.

The bride would, in turn, give him a number of gifts, including a headband, pin, and a woolen shirt. Once “wed”, the couple would begin a life together in a newly built house provided by the groom and his family. However, the Inca society allowed for, and recognized the benefit of, trial marriages. During the trial marriage, the couple in question would live as husband and wife for one, possibly two years, before deciding if they would like to continue the arrangement. If they chose not to, the



woman would return to her parents' house and the marriage was effectively dissolved.

While men strictly controlled the running of the empire, the contribution of women was invaluable to its prolonged prosperity, though they may not have been given the status that would suggest as much. Women were traditionally responsible for weaving, and for brewing chicha, the beer made from maize, one of the primary Inca crops. Weaving, in particular, was a prized skill, and accommodations were made within the structure of the society to ensure that

it remained so. The acllahausi, literally "House of Women", developed in the Inca Empire between 1438 and 1532. Every town had one of these houses, and they were homes to the "Chosen Women". Every year, a government official would assess the attractiveness of the ten-year-old girls in a town, and the most beautiful would be admitted to the acllahausi, where they would become servants of the state. Before entering the house, they would be taken to the capital, Cuzco, and given an education. The most attractive were reserved for sacrifice, while the others learned trades, such as spinning or brewing.



"Chosen Women" Illustration from 1615 by chronicler Felipe Guamna Poma.

After four years in the capital, the girls would either be assigned as concubines to men the ruler wished to honor, or would enter the acllahausi as permanent residents. Generally speaking, noble women who were assigned this life took on more administrative tasks within the house, while lower class women performed the more laborious work. This was the one means by which a lower class woman could change her status in life, as it allowed the possibility of becoming the consort of a wealthy influential man. However, once a woman entered the acllahausi, she was expected to remain chaste for the rest of her life. If this were found not to be the case, then the woman and her lover would both be buried alive. A brutal punishment, but very much in keeping with the harsh realities of life in the Inca Empire.

TO BE CONTINUED...



EMPIRE